CATALOGING OF MUSICAL SOUND RECORDINGS

Draft Revision 11/04

Recent Changes

Added Core record specification to instructions. Mainly under 5XX field. It is explicitly noted when we deviate from core.

Examining the Piece in hand

You often will have a disc and container notes. The Chief Source of Information in most cases is the CD label. With compact discs the printed side of disc is considered the label. Use the container if it provides a collective title when the label does not. If the label does not contain enough information, use the inserted booklet cover and information on the container back.

When the record was brought into the local catalog, there was no piece in hand so the information may be sketchy and/or not match. Be aware that the same recording can exist in multiple formats (Compact disc, cassettes and LP) If the title is drastically different on the record and the piece, report it as a problem.

Sometimes minor differences are OK. There may be a difference of opinion on who should be in the 260 (publisher, distributor, etc.) If the publisher number matches and you can locate the information in the record on the piece, use the record.

You cannot use an LP record for a Compact Disc. Different forms require different records. See Chapter 4 of Bib Formats and Standards for more information on when to create a new record.

In general, choose the bibliographic record that is both accurate and ready to be used as is, without further local intervention. However cataloger's judgment plays a vital part in the selection/evaluation process.

Lookout for enhanced CDs. These CD also have Computer readable tracks with additional information. In this case add a computer 006 and a 538 and other notes as necessary to let the user know what is there.

MARC FIELDS FOR SOUND RECORDINGS

Fixed Fields code as for Full level cataloging.

Accomp. : a discography ; d text ; e bio of composer ; f bio of perf ; g info on instr ; h performance instruct ; i historical info (program notes, etc.) ; k ethno ; z other

Date: add p recording/release date - Date 1=pub date, Date2=record date ; r reissue [reissue=new pub#, new label, new medium (CD vs LP)] For more on dates see the 260 field info.
Date type m is only meant for multipart items.

Dates The "p" date is the date of registering or copyrighting the recorded sound. Copyright dates pertain to the printed matter on the container and the label. In the case of c.2001 p.1986 the Date type would be r, dates: 2001, 1986

Type: j

007 IS required locally NOT by Core, so you may need to add it.

See coding instructions at the end of these instructions.

- LC Control Number – Mandatory if applicable
- ISBN – Mandatory if applicable
- Issue Matrix number, |a number |b label name -- Mandatory if applicable.

028 12 M40-42491 |b Melody

041 Language code |d code for multilingual items. Code |h for translations if readily available. – Mandatory if applicable.

1XX Main entry (Mandatory if applicable)

+ Enter a single composer - single/several works under the composer + For two or more composers (Collective Title): principal performer; if no principal. Performer, then under title + For two or more Composers (No Collective Title) + If 'Classical' music: enter under heading appropriate to the 1st work; name /title Added entry for the rest; Added entry for performer + If Popular/Jazz (where performer participation goes beyond 'performer': enter under principle performer; if no principle performer or 4 or more principle performers: enter under heading for 1st work.

Determining Principal Performer

1. Look at performers named in the CSI (chief source of information): judge principal performer by typography, layout, etc. If there are no performers in CSI - no principal performers

2. If 2 or more performers in CSI, those with greatest prominence are principal performers

3. Conductors/accompanists are not considered to be members of the ensembles they perform with.

4. 1.21C1 if a sound recording containing works by different persons or bodies has a collective title, enter it under the heading for the person or body represented as the principle performer.

5. 1.21D1 if a sound recording containing works by different persons or bodies has NO collective title and is to be cataloged as a unit,. Follow one of the instructions below

   a) If the item being cataloged contains works that are of a type in which participation of the performer goes beyond that of performance, execution or interpretation (as is commonly the case in Pop, Rock and Jazz music) enter under the heading for the person or body represented as principal performer.

   b) If the works on the recording are of a type in which the participation of the performer does not go beyond that of performance, execution, and interpretation (as is commonly the case with Classical and other "serious" music) enter under the heading appropriate to the first work and make added entries for the other works as appropriate. Make added entries under the headings for the principal performers as instructed in 21.23A1

Form the Heading

- Performers - may need to add |c as a distinguishing element [ex. |c pianist ; |c horn player ; etc.)
- Performers - may need to add (Musical group) to names that aren't readily distinguishable as musical ensembles or seem to be a person's name. [ex. Jethro Tull ; Who ]

Uniform Titles (240 / 700 |t)
Uniform title (Supply a uniform title if it is known or can be readily inferred from the item. For sound recordings supply as for full cataloging. SEE SCORE UT SECTION.)

One work - one composer: Add a 240 if generic title; 240 for distinct titles when modified (Selections; arr. ; trans)

* Several works - one composer:
  * 3 works use 1st to form 240 ; make AE for other
  * 3-5 works - make collective UT appropriate for whole recording; make AE for individual works
  * 6+ works - make coll. UT ; don't want more than 5 AE for the remaining titles - try to group where possible

5 AE for the remaining titles - try to group where possible

+ Multiple composers:

Performer. Main Entry, no 240; make name-title AE Composer Main Entry - use assoc. 1st work for 240; make AE for others

Title Area

Provide full title information, transcribed from the sound recording with a bracketed GMD [h [sound recording] Not Core but required locally. All subfields are mandatory if applicable

* Add GMD [sound recording] in |h
* In cases of multiple parallel titles minimally include the first title and any English parallel title.
* Make a 500 note if title from container rather than labels/CD.

Performer statement may be considered to be a Collective title - based on prominence, typography, etc. on CSI (labels, container, notes)

* Collections With Collective Title (may be 1 or 1+ composers): List collective title in |a; add GMD, then |b if appropriate.
  1. LC practice is to describe recordings with no collective title as a single unit, rather than to make separate bib records for each work on the recording.

Collections Without Collective Title (by 1 composer): List all works in 245 |a (prob./shouldn't be more than a few (2-5-); separate each work with ___. Use |b for other/parallel title information at the 1st instance it applies, then continue to separate works by ___.

Collections Without Collective Title (1+ composer): List 1st work in |a followed |b (if appropriate), then the work's statement of responsibility ( / |c ) followed by a period-space. List the remaining works and their SOR (without using subfields). Separate each subsequent title/SOR with a period-space.

Statement of Responsibility (245 / |c )

* Performers: include performers who do more than perform (have creative input): generally used for jazz, popular music, improvisational music. You may want to add qualifying statement in brackets: [composed & performed by] Power Tools.

GMD |h [sound recording]

* 1+ works & 1 composer = place after total list of titles in |a, before |c
* 1+ composers = place after the last SOR (note no period after composer's name)

ex. 245 10 Thelonious in action |h [sound recording] |b live in action / |c Thelonious Monk.

245 14 The Grand Duke ; Ivanhoe ; The Yeomen of the Guard. |p 3 lost songs ; The rose of Persia ; Songs |h [sound recording] / |c Sullivan.

245 10 A-ronne / |c Berio. Heath ; Old North / Billings. Hymns and variations / Cage |h sound recording

+ Use judgment in assessing each item and assign title variations that seem important. Mandatory if applicable.

* edition statement (Mandatory if applicable)
* precise imprint data ( a and c are Mandatory all others M/A)
* Place of Publication: use information from the item to determine. Many Sound Recordings won't have place listed. Put your best guess in brackets; use at least country if you can. Use S.l. as last resort.
* Publisher: Use name most useful to catalog user. Examine item to see if Pub name associated with serial number on disc – this is the trade name - use it in 260. If have subsidiary & parent label listed, use subsidiary. Also check name used on spine of container.
* Distributor: may optionally record place & name of distributor. Make a note in brackets [distributor] if note evident from statement.
* Dates: Industry has used 'p' date since 1971. CDs have been available in this country since 1983.
- The problem is that copyright dates on recordings are unreliable - they may refer to the notes, etc. not the date of publication. Need to put down some date: look at date of recording - most records are issued within a year from recording. If recording has several works & several p dates use these as a basis to estimate the date of pub. - put in brackets.

- Manufacturer: (Place = |e ; Name = |f ; Date = |g ) if publisher is unknown - include if known ; may optionally include if different from publisher

- Place of pub/dist. = |a ; may repeat, separate by ’ ; ’

- If place/name of distributor is different, repeat |a after the |b publisher (sep. by ; )

- Publisher/Distr.: |b ; repeatable, sep. by ’ : ’

- Date: |c ; NOT repeatable ; sep. dates by ’ , ’


- physical description (a and c are Mandatory all others M/A)

- Extent (|a): number of pieces and format: 1 CD (LP or CDs ; cassette ; tape reel). May now use common terms in the |a such as compact disc.

- may include (playing time for total rec.)

- Physical details (|b): preceded by space-colon-space:

- type of recording (digital (for CDs ONLY) or analog (for everything else), [followed by , ]

- playing speed : LPs: 33 1/3 rpm ; CDs = 1.4 m. per sec. - don't use ; Cassettes = 1 7/8 ips - don't use ; tape reels = 7 1/2 ips - don't use # of sound channels (mono., stereo., quad.); if not on item don't include, [end with period ]

- Special characteristics (Dolby processed)

- Dimensions (|c): precede by space-;-space:

- LPs: 12 in.

- CDs: 4 3/4 in.

- Cassette: give if different from standard (3 7/8 x 2 1/2 in.)

- Tape Reels: give diameter of reel ; width of tape if dif from standard (1/4 in.) : 7 in.

- Accompanying material (|e) : precede by + ;

- Typical description by format:

+ LPs: 1 sound disc(s) (42 min., 30 sec. : |b analog, 33 1/3 rpm, stereo. ; |c 12 in.

+ CDs: 1 compact disc (72 min.) : |b digital ; |c 4 3/4 in.

+ Cassettes: 1 sound cassette : |b analog, stereo. , Dolby processed

4XX Transcribed Series statement. Transcribe all series found into a 490. All traced series must be supported by a national authority record and the authorized form of the series must be in a 8XX field.

==Notes Area (5xx)== Enter only the notes necessary for identification of the item. Notes are not required to justify added entries.

Order of Notes:

Publisher's number (500)

Nature or artistic form & medium of performance (500)

Text of sung/spoken text (500)

Source of title proper (500)

Variations in title (500)

Parallel titles & other title info (500)

Statements of responsibility (500) ; Performer (511)

Edition & history (500, 503 (bib history/related)

Date/Place of Capture (Recording) (518)

Publication, dist. (500)

Physical description (500): include durations
Accompanying material (500) : program notes, etc.

bibliography (504)

Series (500)

Dissertation note (500, 502)

Audience (500)

Other formats available (500)

Summary (520)

Contents (500, 505-formatted)

Copy being described/lib. holdings (59x)

'With' notes (501)

Form of Composition/Medium (500)

• Use Only if you can't tell from anywhere else in description

+ If work in-hand is arr. note the original instrumentation.

500 Source of title proper if other than chief source.

500 compact disc note (Mandatory if applicable)

• contents note (Complete TOC is required locally)

• Generally may list performers, composers, durations.

• If the performers in the 505 are not the same as in the statement of responsibility, then they should be listed out for each song. Composer goes after the slash and then performer in parenthesis after that. Example: 505 |t Ode to Joy / |r Beethoven (New York Philharmonic)

• Form of composition/medium of performance. Include if not stated or implied elsewhere in the record (including the subject headings) A note on the original medium may be made if applicable to the entire item.

Performer's Note (511)

• List only performers necessary for identification

• List principal performers & their instruments/roles. Sep. by ;

• If there are different performers for different works - indicate which work(s).

• If work is a collection with different performers for different works - list the performers in the contents note.

• Include language of the sung text if not implied from the uniform title or the title transcription.

Subject Headings (6xx)

• Generally same as score without music format sub-div

7xx added entries Use judgment in assessing each item and assign a complement of added entries that covers the primary relationship. Principal participants/performers ; analytical added entry for the second work when a recording containing two works is entered under the first work. Analytic added entries for classical music may be made as in full cataloging when controlled access is important.

Compact discs are assigned accession numbers. There is a list in the Cataloging Supervisor’s area listing accession number. You should sign up for a block of numbers and then assign them as needed.

Performers: (700 /710 )

• make Added entry for featured performers - judge by item

• make Added entry for essential individual performers on jazz recording

• If both chorus/orchestra of opera perform - make AE for parent body (i.e. opera house/theater) rather than for each ensemble.

• Consider the conductor to be sep. from ensemble

• If composer is main entry & also performs - make sep entry for performer function
• DO NOT make AE for performers with minor roles

• for the individual members of corporate bodies (orchestras, choruses, quartets, etc.) - Except for jazz - [may make except for performers with large reputation]

• Check in the Name Authority File that entries exist (1xx and/or 7xx) for persons or corporate bodies.

• Verify that entries exist (1xx and/or 7xx) for persons or corporate bodies named. Include other names from the 505 and 5XX as necessary.

Name-Title Analytics (700 _2)

• If have <25 works entered under 2+ dif. headings - make up to 15 entries. Use group/collective entries where possible.

Title Added Entries (730/740)

• Create when necessary.

007 Codes

1. 007 b Most frequently used subfields/codes:
   a GMD = s (for sound recording)
   b Specific material designation
d (sound disc) [LPs & CDs]
   s (sound cassette)
t (tape reel)
   d Speed
   b (33 1/3 rpm) [LPs]
f (1.4m. per sec. [CDs]
l (1 7/8 ips cassette]
e Kind of sound [all formats]
m (monaural)
a (stereo.)
g (quad.)
u (unknown)
z (other)
   f Groove width
   m (microgroove) [LPs]
s (course) [78s]
   n (n/a) [CDs, cassettes, reels]
   g Dimension
   e (12 in.) [LPs]
g (4 3/4 in. [CDs]
j (3 7/8 x 2 1/2 in.) [cassette]
   h Tape width
   l (1/8 in.) [cassettes]
m (1/4 in.) [reels]
   n (n/a) [LPs, CDs]
   i Tape configuration
   c (quarter track) [cassette]
   n (n/a) [LPs, CDs]
   m Special playback characteristics
   e (digital recording) [CDs]
   c (Dolby-B) [cassettes]
   n (n/a) [LPs]
   g Accompanying material

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